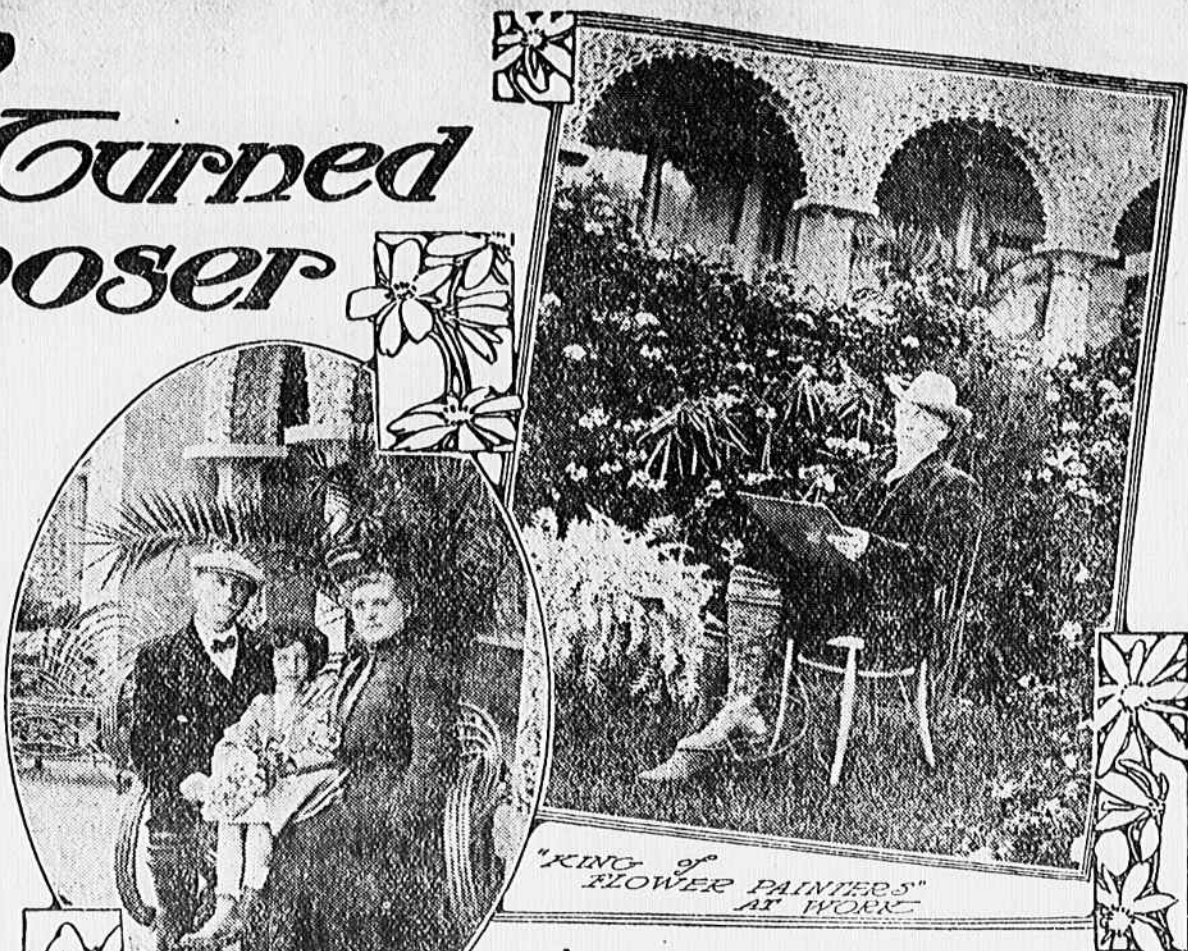


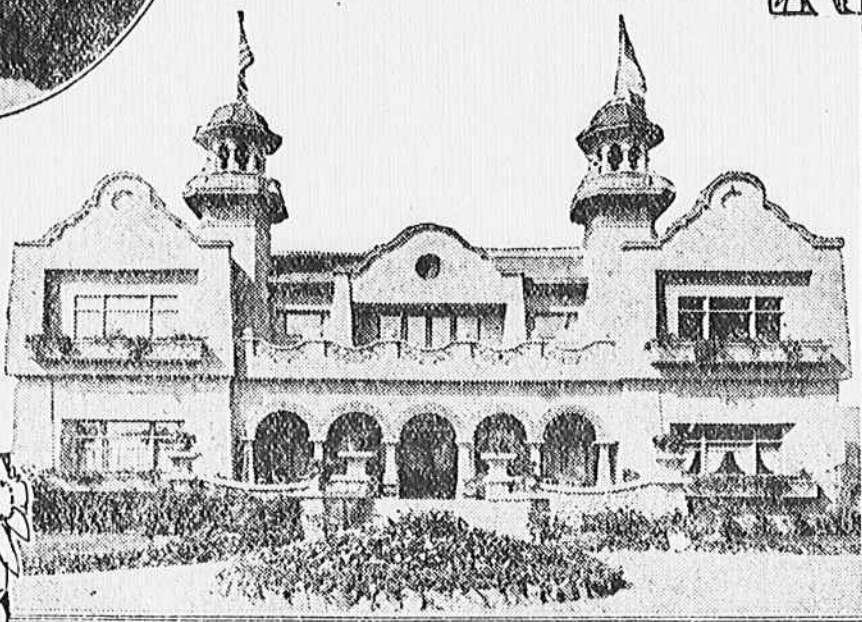
An Artist Turned Composer

It is not often that a man having devoted what would naturally be considered the best part of his life to one artistic pursuit and having attained the highest honors in such chosen field, turns in his later years to another field of achievement equally arduous and exacting, with every prospect of success. Yet that is precisely what Paul de Longpre has done—that Paul de Longpre who has been known for years as the king of flower painters and whose wonderful water colors of roses and carnations and pansies and every other form of petaled beauty have helped to enable America to vie with Europe in modern art.

Art and music are supposed to be wedded and it is not surprising, therefore, that if Paul de Longpre was to seek additional outlet for his artistic energy he should turn to the musical sphere. But it is not music from the standpoint of a performer or singer that has interested this ever-young enthusiast. He has been more or less of a musician all his life and there is an abundance of musical talent within his family circle. It is musical composition that Paul de Longpre has been essaying this past year or two—and operatic composition at that, the most difficult of all the forms of musical expression. He has several operas or operettas under way—one of them an opera on the subject of Rip Van Winkle, which is expected to help along the growing movement for grand opera in English—and more



PAUL de LONGPRE HIS WIFE and YOUNGEST DAUGHTER



DE LONGPRE'S CALIFORNIA VILLA. Photo Copyright by WALTER FAIRBANKS



Mrs. de LONGPRE

fragmentary compositions of the concert order are filling in any idle moments that might otherwise come to this restless active man.

For so long a period has Paul de Longpre been closely identified with the art life of the United States, and particularly of southern California, where he has long made his home, that many persons overlook the fact—which might indeed be suspected from his name—that he is a native of our sister republic of France. Born in Paris some fifty-five years ago, he was one of ten children and enjoyed few early advantages of an educational character. However, as a young boy he manifested talent, seemingly amounting almost to genius, for the painting of floral subjects, and he spent a portion of each year in the country near Paris in order to study at first hand the floral subjects he loved so well. Indeed he would probably have given up his whole time to sketching in the luxuriant flower gardens of this favored region had it not been for the fact that he had his living to make and did it by the most prosaic but vastly more remunerative occupation of decorating fans.

All the while, of course, his heart was in the flower painting and his efforts attracted attention from the outset. In 1876 he won the supreme honor of having his pictures hung in the Paris salon and similar recognition came on several succeeding years. A few years later, however, the entire course of his plans was suddenly altered by the failure of the Paris banking institution in which all his savings had been deposited. De Longpre had married at eighteen and when the financial crash came it found this young man, yet under twenty-two years of age, with the responsibilities of a family consisting of a wife and three children—two daughters and a son.

In this domestic crisis the young artist determined upon a bold step—nothing less than a resolve to turn his back upon Paris and seek his fortune in the new world. Almost all his friends, with characteristic pessimism, predicted disaster, but he nevertheless transferred the seat of his activities to New York, where he met with a gradually increasing measure of success. Then, upon paying a visit to southern California, he, as was to be expected, straightway fell in love with the land of flowers. He immediately determined henceforth to make his home there, attracted no

less by the climatic advantages than by the opportunities for obtaining at all seasons of the year the greatest wealth of studies for his flower paintings. Most persons of artistic temperament claim that they are greatly influenced by environment in their artistic efforts and if this be true it is not at all strange that Paul de Longpre has produced masterpieces of their class, for he lives and works in surroundings as ideal as may be found on either side of the Atlantic. The de Longpre villa is located at Hollywood, Cal., a suburb of Los Angeles, picturesquely situated in the foothills of the Sierra Madre mountains. The site of the villa is a spacious tract in the "frostless belt," and here may be found at all seasons of the year a profusion of the posies which have proven at once the inspiration and the stock in trade, as it were, of the painter who has been so successful in counterfeiting nature.

The de Longpre home—a combination of studio and residence—is one of the "show places" of the tourist mecca wherein it is located and the artist-owner has been most generous in opening it at all times to sightseers who have come to look upon it as a thing to "do" as much as they would an art museum or a great picture gallery, for it is this latter above all else. The building, the far-flung frontage of which renders it most conspicuous, is of the concrete or stucco on metal lath construction which is so extensively employed in this section of the country. Architecturally the structure is Moorish in motif, but with some of the characteristics of the later Spanish mission style of architecture which originated on the Pacific coast a couple of centuries ago and has given the impress of its influence to so many of the modern buildings of the region.

The studio, art gallery and other rooms in the villa are of the unusually spacious proportions of which the exterior gives promise and there are corridors, balconies and towers which afford seclusion when it is desired. In addition to the imposing residence this flowery estate situated between the ocean and the mountains, has five garden houses which harmonize with the main building in architectural design. One of these detached structures is the retreat to which the artist-composer retires when he desires to pursue his labors secure from the intrusion of visitors, and another is the appropriately named "guest house," where Mr. de Longpre has from time to time entertained so many of his friends at Bohemian suppers which have

lingered long in the memory of all who attended them.

Paul de Longpre, the creator and the master of this fanciful abode for all his talent and temperament, has none of the Bohemian tendencies present in so many of the big men of the artistic world. His home life is ideal, and no person who has ever had a glimpse of his companionship with his wife or daughter can fail of a conception of what really comes first in his busy life. Paul de Longpre has a rare combination of the poetic and the practical in his make-up—a truly ideal welding of the keen insight of the hard-headed business man with the vaulting ambition of the creative worker eager to devote his all to toil for sheer love of achievement. The life motto of the painter-composer has been "Bear always in mind that the highest type of beauty is the highest art." Similarly, as indicating that he has ideas as well as ideals, is the advice which he has so often extended to struggling new aspirants in the difficult field of art—"Consider money as a help in art, never as a guide." And it can truthfully be said that de Longpre has ever taken his own medicine in this respect, for all that he has won financial as well as artistic success.

It might be supposed that a man who after having passed the half-century mark was plunging into a new field of artistic endeavor would have his hands full, but not so the resourceful Paul de Longpre. With a couple of operas under way and Sousa's band and other concert organizations playing his lighter compositions and clamoring for more, the artist-composer is even now finding time to act as the chief promoter of a new movement of which he is also the originator and which is known as a crusade for national art. This is purely a labor of love on the part of the king of flower painters—an effort to further a public-spirited movement having for its object the education of the whole American people in art and the better appreciation of art works whether executed by Americans or foreigners.

The chief aim of the movement, aside from the educational benefit which must inevitably accrue to the whole people who are thus enabled to understand and appreciate art, is to engineer the public sentiment that will result in the extending of governmental aid to the cause of art. Mr. de Longpre feels that it is the lack of this governmental aid and endorsement of the cause of art in any of its branches that is mainly responsible for the fact that the United States is so far behind many of the European countries in the matter of art. He would like to see the people through their federal government extend and develop the national art gallery, in which project a beginning has lately been made, and he would like to see through the same means the establishment of a national school of painting, a national conservatory of music and a national school of sculpture.

Owns Scott's Phaeton

A phaeton which once belonged to Sir Walter Scott is now the property of W. J. Sage, Brixton, England. It was in this coach that Sir Walter rode when he received King George IV. in Edinburgh in 1822 and used when riding in the district of Abbotsford. The carriage bears a brass plate on which is engraved:

"This pony phaeton formerly belonged to Sir Walter Scott, Bart., of Abbotsford." The owner of this interesting relic also has in his possession an old flint lock gun, once the property of Robert Burns.

Rheumatism Advice

Gives Prominent Doctor's Best Prescription—Is Easily Mixed.

"Get one ounce of syrup of Sarsaparilla compound and one ounce of Toris compound. Then get half a pint of good whisky and put the other two ingredients into it. Take a tablespoonful of this mixture before each meal and at bed time. Shake the bottle before using." This is not now in this city as many of the worse cases of rheumatism and back-ache have been cured by it. Good results come the first day. Any druggist has these ingredients on hand or will quickly get them from his wholesale house. Any one can mix them.

A Dramatic Critic.

"And what is your father's business, my little man?" asked Rev. Fourthly, as he made his morning call on the infant class.

"He's a dam-at-it kick-it," said the little chap, whose father wrote dramatic criticism for a newspaper.—Harper's Weekly.

Explained.

"Now they claim that the human body contains sulphur."

"In what amount?"

"Oh, in varying quantities."

"Well, that may account for some girls making better matches than others."

Cheerful Anticipation.

"Have you seen my 'Descent Into Hell'?" asked a poet.

"No," said Curran, warmly; "I should be delighted to see it."—From Clark's "Eminent Lawyers."

ONLY ONE "BROMO QUININE."

That is LAXATIVE BROMO QUININE. Look for the signature of E. W. GRAY. Used the World over to Cure a Cold in One Day. See.

Heaven won't seem worth while to some women unless there's an occasional bargain sale.

Whenever there is a tendency to constipation, sick-headache or biliousness, take a cup of Garfield Tea. All druggists.

Town criers were abolished when women's clubs were organized.

JUST THE DIFFERENCE.



"Which do you prefer—life in the country or in the city?"

"I'm not sure. It depends on whether I am in a mood to be attacked by a cow or a motor car."

Even the truth may be told with an intention to deceive.

Insomnia

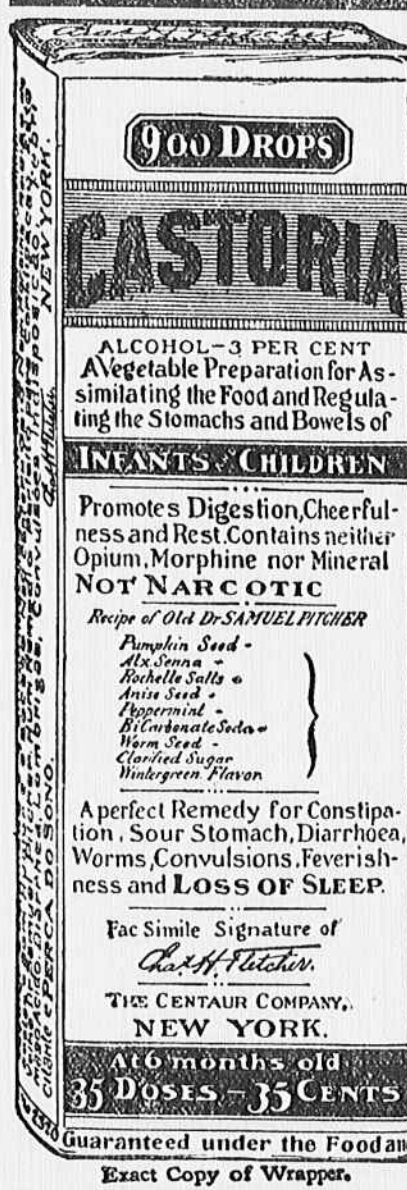
"I have been using Cascarets for insomnia, with which I have been afflicted for twenty years, and I can say that Cascarets have given me more relief than any other remedy I have ever tried. I shall certainly recommend them to my friends as being all that they are represented."

Thos. Gillard, Elgin, Ill.

Pleasant, Palatable, Potent, Taste Good. Do Good. Never Sicken, Weaken or Grip. 10c, 25c, 50c. Never sold in bulk. The genuine tablet stamped C.C.C. Guaranteed to cure or your money back.

If afflicted with sore eyes, use Thompson's Eye Water

PISO'S is the name to remember when you need a remedy for COUGHS and COLDS



CASTORIA

For Infants and Children.

The Kind You Have Always Bought

Bears the Signature

of

Dr. H. H. Pitcher

In Use For Over Thirty Years

CASTORIA

Get Well

"I was in a terrible condition," writes Mrs. Anna Lou Bigham, of Pelham, Ga. "I could not stand on my feet, any time at all, without great pain. My head ached all the time, so bad at times I could hardly open my eyes. I suffered with pain in my limbs, and my back, all the while."

"Cardui relieved me almost at once. My pains are all gone, the headache is nearly well again. I hope every suffering woman and girl will give Cardui a fair trial."

TAKE CARDUI

CG 65

The Woman's Tonic

Cardui is a specific medicine for women, made from pure vegetable ingredients. It has been found to be a splendid tonic for women of all ages, particularly effective in relieving those aches and pains from which only women suffer.

If you're run-down, weak or nervous, don't be discouraged—try Cardui. With a record of over half a century of success, isn't it reasonable to suppose this medicine will help you, too?

Give it a fair trial—give yourself a chance to get well. You'll be glad you did so. Sold everywhere.